

UNIVERSITY OF TORONTO

CALENDAR

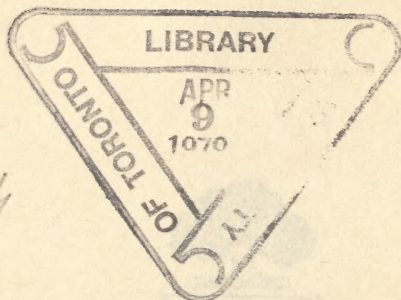


*Faculty of Music*

*1947-1948*

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1947



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# STAFF

## THE UNIVERSITY

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*Secretary* . . . . . A. B. Fennell, M.C., M.A.

*All communications regarding admission to the Faculty of Music and the courses leading to the degree of Bachelor of Music, should be addressed to the Secretary of the Faculty of Music, Registrar's Office, University of Toronto, Toronto, Ontario.*



## CALENDAR, 1947-1948

### 1947

September 23	<i>Tuesday</i>	Academic year begins at 9 a.m.
September 24	<i>Wednesday</i>	The opening address by the President to the students of all faculties at 3.45 p.m. in Convocation Hall.
October 2	<i>Thursday</i>	Meeting of the Council.
November 1	<i>Saturday</i>	Last day for the approval of subjects of theses submitted by students enrolled in the course in General Music.
November 11	<i>Tuesday</i>	Remembrance Day service at the Soldiers' Tower at 10.45 a.m. Lectures and laboratory classes withdrawn from 10 a.m. to 11.15 a.m.
November 14	<i>Friday</i>	Fall Convocation.
December 4	<i>Thursday</i>	Meeting of the Council.
December 19	<i>Friday</i>	Last day of lectures. Term ends at 5 p.m.
December 31	<i>Wednesday</i>	Last day for registration in the course in General Music.

### 1948

January 5	<i>Monday</i>	Easter term begins. Lectures commence at 9 a.m.
February 5	<i>Thursday</i>	Meeting of the Council.
March 26	<i>Friday</i>	Good Friday.
May 27	<i>Thursday</i>	Meeting of the Council.
June 3	<i>Thursday</i>	University Commencement.

## COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC

Two three-year courses known as General Music and School Music respectively, each leading to the degree of Bachelor of Music (Mus. Bac.) are offered in the Faculty of Music. The admission requirements, which are set forth in detail in the curriculum of each course, include

- (a) the Secondary School Graduation Diploma,
- (b) the Grade XIII Certificate, and
- (c) certain prescribed certificates of the Royal Conservatory of Music of Toronto (formerly the Toronto Conservatory of Music).\*

The course in General Music is designed to provide a training in musicianship. Attendance at lectures and tutorial classes has always been and still is optional, although strongly recommended. Students enrolled in this course must come to Toronto to write upon the annual examinations. Graduates of this course who have presented a musical exercise which has been accepted as part of the work of the third year may proceed to the degree of Doctor of Music. Graduates of this course who are also graduates in Arts of an approved university are eligible to enrol at the Ontario College of Education.

The course in School Music is designed for the training of teachers of Music in secondary schools. Attendance at lectures and tutorial classes is compulsory in each of the three years of the course. Graduates of this course who desire to qualify as teachers of Music in secondary schools must spend a session at the Ontario College of Education. Full information regarding the requirements for admission to the Ontario College of Education may be found in the Calendar of the College.

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\*Certificates issued under either the present or the former title will be accepted.



## A. GENERAL MUSIC

### ADMISSION REQUIREMENTS

A candidate for admission to the first year of this course must have completed the sixteenth year of his age on or before the first of October of the year in which he applies for admission.

He must also submit his application for admission to the University Registrar at as early a date as possible and not later than September 1st, together with a certificate of good character, a certificate of successful vaccination, the Ontario Secondary School Graduation Diploma in the General Course, the Ontario Grade XIII certificate, and the Grade IX practical certificate of the Royal Conservatory of Music of Toronto, or equivalent certificates, showing that he has completed satisfactorily and obtained the required standing in the following subjects:

#### SECONDARY SCHOOL GRADUATION DIPLOMA

No subjects are definitely prescribed, but the Diploma must show credit for four optional subjects.

#### GRADE XIII

ENGLISH

TWO OF FRENCH

GERMAN

GREEK

HISTORY

ITALIAN

LATIN

MATHEMATICS (two of Algebra, Geometry, Trigonometry)

SCIENCE (Botany and Zoology)

SCIENCE (Chemistry and Physics)

SPANISH

#### ROYAL CONSERVATORY OF MUSIC OF TORONTO

The Grade IX practical certificate in any subject; this includes Grade II and Grade III Theory.

A candidate who has met the admission requirements outlined above and who holds the diploma of Associateship of the Royal Conservatory of Music of Toronto in any musical subjects will be admitted to advanced standing in the second year, provided he has passed the necessary theoretical examinations, including the Grade V Counterpoint of the Royal Conservatory of Music of Toronto.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. An applicant for admission to advanced standing must submit with his application for admission (1) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each; (2) a certificate of honourable dismissal; (3) a certificate of successful vaccination; and (4) a calendar of the university giving a full description of these courses.

## REGISTRATION

Every student shall, in each year of his course, register with the Secretary of the Faculty of Music not later than September 23rd.

After this date registration can be effected only by petition to the Council and on payment of a late registration fee of one dollar a month for each month including October.

No registration can be effected after December 31st, in any session.

## COURSES OF INSTRUCTION

The University offers the following courses of instruction which are given at the Royal Conservatory of Music of Toronto:

### I

Four lecture courses in Ear Training, History of Music, Score Study, and Musical Form, given by members of the staff of the Royal Conservatory of Music of Toronto. (See the Year Book of the Royal Conservatory of Music of Toronto.)

### II

Tutorial work in Harmony, Counterpoint, and Fugue, as prescribed in the first, second and third years, given to classes of four by members of the staff of the Faculty of Music. Two hours a week. For students of the third year an additional hour is provided in the Easter term for the study of Orchestration.

## SUBJECTS OF THE ANNUAL EXAMINATIONS

In order to qualify for the degree of Bachelor of Music, the candidate must pass the examinations of the first, second and third years, the subjects of which are as follows:



## FIRST YEAR

1. Harmony in three and four parts.
2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.
3. The History of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.
4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

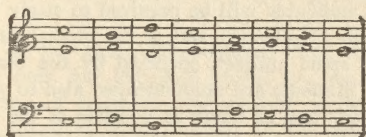
WEELKES: Evening Service (Oxford University Press)

BACH: Sonata No. 3 in E major for Violin and Piano

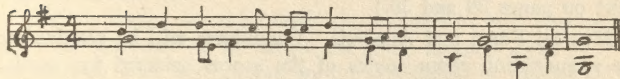
HANDEL: Acis and Galatea (Vocal Score—Novello)

Candidates will also be given two tests in musical dictation: (a) eight bars in three part counterpoint in the first species; (b) a short test in two parts of a contrapuntal nature. The following examples indicate the approximate degree of difficulty:—

(a)



(b)



## SECOND YEAR

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.
2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.
3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.
4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760 and

earlier than 1910. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

BEETHOVEN: Sonata Op. 31 No. 3

SCHUBERT: Piano Quintet, A major, Op. 114, "The Trout"  
(Miniature Score—Boosey)

BRAHMS: Requiem (Parts I, II, IV, VI) (Vocal Score—Schirmer)

### THIRD YEAR

1. Harmony in not more than five parts, including some original work.

2. Counterpoint in not more than five parts.

3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study *The Musical Companion* by Bacharach (Gollancz) and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book. Students are recommended also to study H. C. Colles's *The Growth of Music* and as many as possible of the scores listed therein; also *Oxford History of Music* (Oxford University Press). (See also list on pages 29 and 30.)

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

(a) To show a critical and analytical knowledge of the following scores:

BAX: St. Patrick's Breastplate (Vocal Score—Murdoch)

BRAHMS: Clarinet Quintet, B minor, Op. 115 (Miniature Score—Boosey)

STRAUSS: Death and Transfiguration (Miniature Score—Kalmus)

(b) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.



(c) To transpose a simple piece at sight.

(d) To read at sight from a full score of a date not later than Mendelssohn.

(e) To modulate at the keyboard.

Tests equivalent to (b), (c) and (d) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*

(a) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or*

(b) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Council shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(c) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Council at the beginning of the academic year and not later than November 1st.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

In accordance with the regulations for the degree of Doctor of Music (see first paragraph on page 31), candidates for that degree must be Bachelors of Music who have submitted a musical composition, (that is, not a thesis) as the exercise. (This regulation does not apply to those graduating as Bachelors of Music up to and including the year 1946).

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars (\$10.00).

(d) Candidates who hold Licentiate diplomas of the Royal Conservatory of Music of Toronto in any musical subject will not be required to submit an exercise or a thesis.

## CONDITIONS FOR ACADEMIC STANDING

To receive credit in any subject of any year, a candidate must obtain at an annual or supplemental examination at least sixty per cent. of the examination mark; to be granted second class honours, he must obtain at least seventy per cent., and for first class honours, at least eighty per cent.

To obtain standing in the first year, a candidate must, at an annual examination, receive credit in all, or all but one, of the subjects prescribed in that year.

To obtain standing in the second year or the third year, a candidate must, at an annual examination, receive credit in all, or all but one, or all but two, of the subjects prescribed in each year.

## EXAMINATIONS

The annual examinations will take place in Toronto during the month of May.

Supplemental examinations will be provided in September for candidates who are conditioned in subjects of the first and second years. No supplemental examinations will be provided in September for candidates who are conditioned in subjects of the third year.

Applications for the annual examinations must be sent to the University Registrar before February 1st, and for the supplemental examinations before July 1st.

Copies of former examination papers may be bought at the University of Toronto Press.

## FEEES

### ANNUAL FEES

A student who has been admitted to the Course in General Music is required to pay at least the first term instalment of fees on or before the opening date of the session, and before applying to the University Registrar for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

The second term instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of \$1.00 a month will be imposed until the whole amount is paid. All fees for the session must have been paid in full before the student can receive his pseudonym.



### STUDENTS IN ATTENDANCE

Academic Year	*Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment
First, Second	\$125	\$83	\$43
Third	145	98	48

Male students in attendance may become "special members" of Hart House (September to May) by paying the annual fee of \$12.00 to the Graduate Secretary, Hart House.

### STUDENTS NOT IN ATTENDANCE

Academic Year	Total Fee (to be paid in one instalment)	
First, Second	\$50	(examination fee included)
Third	60	(examination and degree fees included)

### MISCELLANEOUS FEES

Late registration fee (a month)	\$ 1
Equivalent certificate fee	5
Advanced standing fee	10
Supplemental examination fee	10

\*The Total Fee includes the following fees: Registration, Tuition, Library and Supply, Health Service, one annual examination, and Degree (Third Year only).

## B. SCHOOL MUSIC

### ADMISSION REQUIREMENTS

A candidate for admission to the first year of this course must have completed the sixteenth year of his age on or before the first of October of the year in which he applies for admission.

He must also submit his application for admission in duplicate to the University Registrar at as early a date as possible, and not later than September 1st, together with a certificate of good character, the Ontario Secondary School Graduation Diploma in the General Course, the Ontario Grade XIII certificate, and the prescribed certificates of the Royal Conservatory of Music of Toronto, or equivalent certificates, showing that he has completed satisfactorily and obtained the required standing in the following subjects:

#### SECONDARY SCHOOL GRADUATION DIPLOMA

No subjects are definitely prescribed but the diploma must show credit for four optional subjects;

#### GRADE XIII

1. ENGLISH
2. One of FRENCH  
GERMAN  
GREEK  
ITALIAN  
LATIN  
SPANISH
3. One of a second language from 2  
MATHEMATICS (two of ALGEBRA, GEOMETRY, TRIGONOMETRY)  
SCIENCE (BOTANY and ZOOLOGY)  
SCIENCE (CHEMISTRY and PHYSICS)
4. One of HISTORY  
a mathematical paper not chosen in 3  
a second subject from 3

#### ROYAL CONSERVATORY OF MUSIC OF TORONTO

The Grade VIII Practical Certificate in Piano (which includes Grade II Theory) and the Grade III Certificate in Harmony

*or*



The Grade VI Practical Certificate in Piano and the Grade III Certificate in Harmony with either

- (a) the Grade VI Practical Certificate in another instrument or voice and the Grade II Certificate in Theory

or

- (b) the Grade XIII Certificate in Music of the Department of Education of Ontario.

N.B.—Before graduation each student enrolled in this course must have passed the Grade X examination in any instrument or voice.

## PRESCRIBED SUBJECTS

### FIRST YEAR

Ear Training 1a	2 hours
Keyboard Harmony 1a	1 hour
Harmony 1a	1 hour
Counterpoint 1a	1 hour
History of Music 1a	1 hour
Choral Technique 1a	1 hour
Instrumental Class 1a	1 hour
Band and Orchestra Technique 1a	1 hour
English 1a, 1b	3 hours
ONE OF French 1a	3 hours
History 1a	3 hours
Mathematics 1a, 1b	3 hours

### SECOND YEAR

Ear Training 2a	2 hours
Keyboard Harmony 2a	1 hour
Harmony 2a	1 hour
Counterpoint 2a	1 hour
History of Music 2a	1 hour
Choral Technique 2a	1 hour
Instrumental Class 2a	1 hour
Band and Orchestra Technique 2a	1 hour
Form 2a	1 hour
Conducting 2a	1 hour
English, 2a, 2b	3 hours
Physics 8b	2 hours

### THIRD YEAR

(Available 1948-1949)

Ear Training 3a	1 hour
Keyboard Harmony 3a	1 hour
Arranging 3a	2 hours
History of Music 3a	2 hours
Choral Technique 3a	1 hour
Instrumental Class 3a	1 hour
Band and Orchestra Technique 3a	1 hour
Form 3a	1 hour
Conducting 3a	1 hour
English 3a, 3b	3 hours

Each candidate enrolled in the third year will be required to prepare two vocal and two instrumental arrangements of numbers designated by the Faculty. These must be submitted not later than April 1st, accompanied by a declaration to the effect that they are the candidate's own unaided work.

### DESCRIPTION OF COURSES

#### FIRST YEAR

Ear Training 1a. Sight singing and rhythmic reading of folk tunes. Melodic and rhythmic dictation; clef reading. Functional recognition of all diatonic triads, the dominant seventh, several secondary diatonic seventh chords, and simple altered triad and seventh chord types, in four-voice harmonic progressions most frequently found in the harmonized chorales of Bach and in other musical compositions of the period. Introduction of non-harmonic tones. Two hours a week.

Keyboard Harmony 1a. Playing of basic accompaniments to folk tunes. The simple harmonization of chorale melodies, using typical triads and seventh chords, with some non-harmonic tones. Playing of cadence types. Reading of chorale melodies with figured bass. Playing of modulations to closely related keys, through the use of pivot chords and the dominant seventh. Elementary transposition. One hour a week.

Harmony 1a. Chorale harmonization, in four parts, both from chorale melodies and from simple figured basses with melodies, using all triad types, the dominant seventh, several secondary seventh chords and simpler altered triad and seventh chord types as found in the Bach technique. Introduction of non-harmonic tones. One hour a week.

Counterpoint 1a. Counterpoint in two parts, based on a study of late 17th and 18th century harmonic-contrapuntal technique. One hour a week.

History of Music 1a. The history of Music from the rise of the Flemish School to the death of Bach and Handel, excluding composers who died at a later date. One hour a week.

Choral Technique 1a. The physiology of the child, adolescent and adult voice. Group and individual voice testing and classification. Fundamentals of breathing, tone production and intonation. Evaluation of the tonic solfa and other systems of sight reading. Repertoire. One hour a week. Candidates will also be required to take an active part in an approved choral organization.

Instrumental Class 1a. Study of wind instruments and their various combinations. Candidates will be required to specialize in one instrument and to develop a general knowledge of the technique of others in this group. One hour a week.

Band and Orchestra Technique 1a. Methods of organization and training of small groups, especially of wind players. Methods of wind instrument class teaching. Elementary score reading. Repertoire of school instrumental music. One hour a week.

English 1a. Composition. The writing of at least four original compositions during the session. The student is expected to acquire a suitable dictionary and a handbook of usage from a list recommended by the Department of English.

English 1b. (i) Poetry and Drama: (a) Special study of: CHAUCER, *Prologue to the Canterbury Tales*; SHAKESPEARE, *Hamlet*, *King Lear*, *The Tempest*; JONSON, *The Alchemist*; MILTON, *Paradise Lost* (in *Representative Poetry*, Vol. I). (b) Selected poems from the following in *Representative Poetry*, Vol. I: SPENSER, MARLOWE, DONNE, HERRICK, MARVELL, VAUGHAN.

(ii) Prose: (a) Special study of: MORE, *Utopia*; the book of Job; BACON, *Essays*; BUNYAN, *Pilgrim's Progress*, Part I. (b) Selections from *English Prose*, Vol. I (World's Classics): MALORY, HAKLUYT, BROWNE, FULLER.

(iii) HENRY ALEXANDER, selected chapters from *The Story of Our Language*. Three hours a week.

French 1a. Pronunciation; composition; study of LA FONTAINE, *Fables* (selections); MOLIÈRE, *Le Malade imaginaire*; VOLTAIRE, *Zadig*; reading of modern French texts. Three hours a week.

History 1a. History of Europe since 1400. Three hours a week.

Mathematics 1a. Analysis. The concepts of function, limit, derivative; applications to tangents and curve-tracing; the approximate solution of equations; the differential and the indefinite integral, with appli-



cations to geometry. Text-book: PHILLIPS, *Calculus*. Two hours a week.

Mathematics 1b. Analytical Geometry. The study by analytical methods of conics and other special curves in the plane, and of lines, planes, and quadrics in space. Text-book: SMITH, GALE, and NEELLEY, *New Analytic Geometry*. One hour a week.

## SECOND YEAR

Ear Training 2a. Sight singing and rhythmic reading of folk tunes and other selected materials. Advanced melodic and rhythmic dictation; advanced clef reading. Two- and three-part contrapuntal dictation, using examples from Bach and his immediate predecessors. Functional recognition of advanced harmonic progressions and altered chord types, including typical non-harmonic tones, as found in the harmonized chorales of Bach and in other musical compositions of the period. Modal dictation. Two hours a week.

Keyboard Harmony 2a. Accompaniments to folk tunes, school songs. Simple improvisation. Harmonization of chorale melodies, using advanced altered chord types and non-harmonic tones of the technique. Playing of typical 18th century cadences and harmonic patterns. Reading of chorale melodies with advanced figured bass. More advanced modulation and transposition. One hour a week.

Harmony 2a. Four-part harmonization of chorale melodies, using triads, seventh chords, non-harmonic tones, and advanced altered chord structures as found in the Bach harmonized chorales. Harmonization of chorales from figured and unfigured basses. Arrangements of accompaniments to folk tunes and school songs. Simple vocal and instrumental arrangements. One hour a week.

Counterpoint 2a. Counterpoint in three- and four-parts, based on a study of 17th and 18th century harmonic-contrapuntal technique. One hour a week.

History of Music 2a. The history of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760 and earlier than 1910. One hour a week.

Choral Technique 2a. Breathing, tone production and intonation continued. Interpretation, with special reference to diction, attack, release, and other problems. A study of special problems relating to the adolescent voice. Repertoire. One hour a week. Candidates will also be required to take an active part in an approved choral organization.

Instrumental Class 2a. Continued study of wind instruments and their various combinations. Candidates will be required to specialize in one

- instrument and to develop a general knowledge of the technique of others in this group. One hour a week.
- Band and Orchestra Technique 2a. This will include practical experience in ensemble playing and further study of band and orchestra direction. Further study of repertoire. One hour a week.
- Form 2a. Elementary principles of form; building of phrases, sections and periods; the principal cyclic harmonic forms. One hour a week.
- Conducting 2a. Score-reading and study of repertoire. Principles of baton technique. Conducting of specified works to gramophone recordings. One hour a week.
- English 2a. Composition. The writing of at least four original compositions during the session.
- English 2b. Poetry: CHAUCER, *Prologue to The Canterbury Tales* (*Representative Poetry*, Vol. I), *The Pardoner's Prologue* and *The Pardoner's Tale* (ed. Carleton Brown); the following from *Representative Poetry*, Vol. I: the sonnets of SPENSER, SIDNEY, SHAKESPEARE; selections from DONNE; MILTON, *Lycidas*, *Sonnets*, selections from *Paradise Lost*; DRYDEN, *Absalom and Achitophel*; POPE, *The Rape of the Lock*, *An Epistle to Dr. Arbuthnot*; selections from BURNS. Prose: BACON, *Essays*; MILTON, *Areopagitica*; *A Shorter Pepys* (Nelson); ADDISON, *Select Essays* (ed. Thurber, Allyn and Bacon); SWIFT, *Gulliver's Travels*; FIELDING, *Tom Jones*; STERNE, *A Sentimental Journey*; JOHNSON, *Preface to Shakespeare*; BOSWELL, *A Shorter Boswell* (Nelson). Three hours a week.
- Physics 8b. Elementary Acoustics. Text-books: CULVER, *Musical Acoustics*; JEANS, *Science and Music*; LLOYD, *Music and Sound*. Lectures and laboratory, two hours a week.

### THIRD YEAR

- Ear Training 3a. Melodic and rhythmic dictation. Contrapuntal dictation. Advanced musical dictation in classical formal context. One hour a week.
- Keyboard Harmony 3a. Improvisation of accompaniments to school songs, etc. Playing of recitative types and other advanced figured bass examples, based on 18th century harmonic principles and selected from music of the time. Free improvisation in typical period forms, etc. Composing and arranging. One hour a week.
- Arranging 3a. Orchestration in general as well as methods of arranging set numbers for special vocal and instrumental groups such as are likely to be required for school use. Two hours a week.

- History of Music 3a. Two courses will be given, the first dealing with nineteenth century music to the death of Wagner; the second with modern development. Two hours a week.
- Choral Technique 3a. A continuation of the second year course including the interpretation of various vocal forms. Choral arranging for school and amateur groups. Public performance and programme planning including operettas, etc. Radio technique. Accompaniment. Adjudication. A comparison of different theories of voice training and choral technique. One hour a week. Candidates will be also required to take an active part in an approved choral organization.
- Instrumental Class 3a. Study of stringed instruments and their various combinations. Candidates will be required to specialize in one stringed instrument and to develop a general knowledge of the technique of others in this group. One hour a week.
- Band and Orchestra Technique 3a. Further practical experience in organizing and playing in instrumental groups. Study of a specified number of orchestral classics both in original form and in school arrangements. At the discretion of the Professor, candidates may be given opportunities of the actual conducting of bands or orchestras. One hour a week.
- Form 3a. Study of the contrapuntal forms, together with analysis of certain specified works. One hour a week.
- Conducting 3a. Continuation of second year course with practical experience in leading instrumental and choral groups. One hour a week.
- English 3a. The writing of essays on subjects connected with the Third Year course in literature.
- English 3b. Nineteenth-Century Literature. *Representative Poetry*, Vol. II; essays by WORDSWORTH, COLERIDGE, SHELLEY, HAZLITT, and ARNOLD in *English Critical Essays of the Nineteenth Century* (World's Classics); LAMB, *Essays of Elia*; CARLYLE, *Sartor Resartus*; ARNOLD, *Culture and Anarchy*; AUSTEN, *Pride and Prejudice*; SCOTT, *Heart of Midlothian*; THACKERAY, *Vanity Fair*; DICKENS, *The Pickwick Papers*; GEORGE ELIOT, *Adam Bede*. Two or three hours a week.
- N.B.—Before graduation each student enrolled in this course must have passed the Grade X examination in any instrument or voice.

## CONDITIONS FOR ACADEMIC STANDING

Students enrolled in this course must be in full-time attendance at all prescribed lectures and classes.

To receive credit in any Music subject of any year, a candidate must obtain at an annual or supplemental examination at least 60 per cent of the examination mark; to receive credit in an Arts subject, he must obtain



at least 50 per cent at the final examination in the subject as well as 50 per cent of the aggregate of the term and examination marks. In order to obtain standing in English in any year, a candidate must obtain at least 50 per cent in the term work as well as at least 50 per cent at the final examination.

To obtain standing in any year, a candidate must, at an annual examination, receive credit in all, or all but one, or all but two, of the subjects prescribed in that year, but he cannot be granted standing in any year if he fails in two Arts subjects in that year. A candidate who is conditioned in two subjects of the first or second year at an annual examination must obtain standing in at least one of these subjects at the supplemental examination in order to be eligible to enrol in the next higher year.

In order to be granted First Class Honours in any year, a candidate must obtain at least 80 per cent of the aggregate of the term and examination marks in the subjects of that year; in order to be granted Second Class Honours, he must obtain at least 70 per cent of the aggregate; a candidate who obtains standing in a year with an aggregate of less than 70 per cent will be ranked as having passed without honours.

## EXAMINATIONS

The annual examinations will take place at the University during the month of May.

Supplemental examinations will be provided at the University in August for candidates who are conditioned in a subject or subjects of any year.

Applications for the annual examinations must be sent to the University Registrar before February 1st, and for the supplemental examinations before July 1st.

## ANNUAL FEES

A student who has been admitted to the Course in School Music is required to pay at least the first term instalment of fees on or before the opening date of the Session, and before applying to the University Registrar for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

The second term instalment of fees, if not already paid, is payable on or before January 20th. After this date, an additional fee of \$1.00 a month will be imposed until the whole amount is paid. All fees for the session must have been paid in full before the student can receive his pseudonym for the final examination.

## MEN

Academic Year	*Academic Fee	†Incidental Fees	Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment
First, Second	\$175	\$26	\$201	\$114	\$88
Third	175	36	211	124	88

## WOMEN

First	\$175	\$14	\$189	\$102	\$88
Second	175	11	186	99	88
Third	175	21	196	109	88

## MISCELLANEOUS FEES

Equivalent Certificate Fee	. . . . .	\$ 5
Advanced Standing Fee	. . . . .	10
Supplemental Examination Fee	. . . . .	10

\*The Academic Fee includes the following fees: Tuition, Library and Supply, and one annual examination.

†These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Athletic, Health Service, Physical Training, and Degree (Third Year only).

# GENERAL INFORMATION

## DISCIPLINE

There is vested in the Council of each federated university or college and of each faculty disciplinary jurisdiction over and entire responsibility for the conduct of their students in respect of all matters arising or occurring in or upon their respective buildings and grounds, including residences.

Disciplinary jurisdiction in all other cases as respects all students is vested in the Caput.

The Students' Administrative Council in the discharge of all duties entrusted to it will be supported in the due discharge of those duties by the disciplinary power of the Caput.

No student will be allowed to continue in attendance, whose presence is deemed by the Council of his college or faculty to be prejudicial to the interests of the University. The continuance of any student in attendance at a course in the University or the receipt by him of official certificates of standing or of graduation, is subject to such exercise of the disciplinary power of the Caput as may be necessary to enforce the regulations of the University and to maintain standards of personal conduct acceptable to the University. In the exercise of its disciplinary power, in the interest both of the University and of the student, the Caput will take into consideration the conduct of the student both inside and outside the University premises. In all cases an appeal to the Board of Governors may be made.

Students proceeding regularly to the degree are required to attend the courses of instruction and the examinations in all subjects prescribed for students of their respective standing, and no student will be permitted to remain in the University who persistently neglects academic work.

Unless special permission is granted by the Council of the faculty concerned, a student will not be permitted further registration or examination in the University if, at the end of two sessions spent in the same year of the course in which he is registered, he has failed to obtain the standing necessary to qualify him for registration in the succeeding year of the course. An appeal from the decision of the Faculty Council may be made to the Senate.

All interference on the part of any student with the personal liberty of another by arresting him, or summoning him to appear before any tribunal of students, or otherwise subjecting him to any indignity or



personal violence, is forbidden by the Caput and by the Councils of the colleges and faculties.

No initiation ceremony involving physical violence, personal indignity, interference with personal liberty, or destruction of property, may be held by the students of any college or faculty of the University under the penalty of suspension or expulsion.

Any reception of the students of the first year in any college or faculty must be approved by the Council of that college or faculty, but such reception must not involve any infraction of the regulations of the two preceding paragraphs.

The organizing of a parade in the streets of the city or the taking part in such parade without the permission of the authorities of the city on application of the Students' Administrative Council will be regarded as a breach of discipline.

The use of loud-speaking equipment in University buildings or grounds, whether stationary or moving, or whether operated by students or others, is forbidden except by permission of the Board of Governors or the Caput.

Any individual or individuals directly responsible for an undesirable feature in connection with any Stunt Night or other entertainment given under the auspices of a student organization will be subject to disciplinary action by the Caput.

A committee of staff and students appointed by the Council of the college, faculty or school concerned will provide effective supervision of the programmes of all Stunt Nights and other public entertainments and will see that the programme follows the script as approved by the Council concerned.

The holding of beauty contests or similar exhibitions by university students, whether under the name of the University or under the auspices of organizations recognized by the Caput, is forbidden.

The constitution of every university society or association of students in any college, faculty or school, and all amendments to any such constitution must be submitted to the Caput. Responsibility for the conduct and programmes of each society or association of students drawing its membership from a single college, faculty or school shall rest with the Council of the college, faculty or school concerned. Responsibility for the programmes arranged by the committees of Hart House and controlled by the Board of Stewards of Hart House shall rest with the Board of Stewards. Responsibility for the conduct and programmes of every other society or association of students shall rest with the Caput.

A student who is under suspension, or who has been expelled from a college or faculty or from the University, will not be admitted to the university buildings or grounds.

# UNIVERSITY HEALTH SERVICE

## MEMBERSHIP

Membership in the University Health Service is obligatory for all students, with the following exceptions:

- (a) Women living in residence at Victoria College, for whom the college provides its own Health Service.
- (b) Students in the Pass Course for Teachers, in the School of Law, in courses leading to the degrees of Bachelor of Science in Medicine, Bachelor of Science in Dentistry and Bachelor of Pedagogy; students registered in the course in General Music but not in attendance, and certain graduate and occasional students.

Those for whom the fee is not compulsory may obtain membership in the Service on payment of the fee, provided this is done at the time of registration.

The Health Service maintains a close liaison with the Medical Service of the Department of Veterans Affairs.

## OBJECTIVE

The objective is the preservation and promotion of the students' health.

## FACILITIES

*Annual Medical Examination.* By order of the Board of Governors, a medical examination by the Health Service is compulsory each year for:

- (a) All new undergraduate students,
- (b) Any student before taking part in Athletics or the required physical training programme.

The examination is optional for all others but they are urged to avail themselves of the privilege of this annual medical consultation.

*X-ray Chest Survey for Pulmonary Tuberculosis.* By order of the Board of Governors, the following groups of students must have an x-ray examination of the chest as arranged by the Health Service:

- (a) All new students
- (b) All final year students
- (c) All medical students (annually)
- (d) Any student for whom it is considered necessary.

*A Consultation and Emergency Service.* Any student may consult a staff physician at the Health Service between the hours of 9 a.m. to 5 p.m., Monday to Friday, and 9 a.m. to 1 p.m. Saturday.

*Athletic Injury Service.* The University does not accept any responsibility for injuries sustained by students while engaged in physical edu-

cation classes or in University athletic activities. At the discretion of the Director, however, treatment of minor conditions may be provided. Such treatment will be provided at the Men's and Women's Health Service and Hart House Surgery, under an agreement with the University Health Service. The expense of treatment obtained outside of the Department of Health Service will be met only if approved by the Director.

*Health Education.* The Health Service provides lectures on subjects related to the preservation and promotion of health.

For students living away from home who have not a private physician the following services will, when available, be provided for a nominal additional charge. In the case of students on rehabilitation grants, these charges will be borne by the Department of Veterans Affairs.

*A Visiting Service.* An initial visit for advice and disposal will be paid. A nominal charge of \$1.00 during the day (9 a.m. to 6 p.m.) and \$2.00 at night (6 p.m. to 9 a.m.) is made for each visit and is payable to the Chief Accountant.

*An Infirmary Service.* This service is for the treatment of minor illnesses only. A charge of \$3.00 per day, payable to the Chief Accountant, is made to cover cost of meals, nursing and routine medications.

#### APPOINTMENTS FOR MEDICAL EXAMINATION

Health Service examinations commence immediately after Labour Day in September. The examinations are by appointment only. The importance of keeping and being on time for the appointment, as made, cannot be overemphasized. Appointments for all faculties except Arts, are made through the class president. Arts students and members of the other faculties who cannot conform to the times arranged through their class presidents may contact the Health Service direct. First Year students and those proposing to engage in athletic activities will be examined first and the examinations should be completed before October 15. The remaining years are done in succession, examinations being completed early in March. Appointments for x-ray examinations of the chest are made, if possible, when the student reports for his health examination, or through the class president, or by direct contact with the Health Service. *The Varsity* should be carefully watched for notices relative to all appointments.

#### COMMUNICABLE DISEASES

Any student who has suffered from one of the communicable diseases must report to the Health Service prior to returning to the University.

#### FEE

The Health Service Fee is \$5.00.



## DIRECTORY

	<i>Address</i>	<i>Telephone</i>
Health Service (Men)	43 St. George Street	MIDway 9644
	<i>Hours Open</i>	
	Monday to Friday, 9 a.m. to 5 p.m.; Saturday, 9 a.m. to 1 p.m.	
Health Service (Women)	43 St. George Street	MIDway 2646
	<i>Hours Open</i>	
	Monday to Friday, 9 a.m. to 5 p.m.; Saturday, 9 a.m. to 1 p.m.	
Hart House Surgery	Hart House	MIDway 5838, local 201
	<i>Hours Open</i>	
	Monday to Friday, 5 to 6.30 p.m.	
Infirmary (Men)	42 St. George Street	MIDway 5838, local 201
Infirmary (Women)	Women's Union, 79 St. George Street	KINGsdale 8163

Accidents which occur after 6.30 p.m. (or 1 p.m. on Saturday) or are of a sufficiently serious nature as to require immediate hospital attendance should be taken:

*Men:* To the Emergency Department of the Toronto General Hospital, College Street.

*Women:* To the Emergency Department of the Women's College Hospital, 76 Grenville Street.

To obtain a physician after hours call KINGsdale 8163.

## PHYSICAL TRAINING

By order of the Board of Governors, each man proceeding to a bachelor's degree in the Course in School Music must take Physical Training during the first and second years of his attendance at the University. The Physical Training requirements include a swimming test which must be taken before November 1st by all first year men, by men admitted to the second year from other universities, and by those repeating the first year. All men required to take Physical Training must register at the Key Office in Hart House before October 15th. All students before taking part in athletics or the required physical training must first undergo a medical examination by the Health Service. Arrange-

ments for this examination may be made at the University Health Service, 43 St. George St., at any time after September 1st and should be completed by October 15th.

By order of the Board of Governors, each woman proceeding to a bachelor's degree in the Course in School Music must take Physical Training during the first year of her attendance at the University. Before October 10th in the session in which Physical Training is compulsory she must register for Physical Training at the gymnasium office, 153 Bloor Street West, and before October 15th apply for a medical examination by the University Health Service at 43 St. George Street. Swimming classes are compulsory for all students who do not pass the required swimming test. Students of all years who wish to take part in any form of athletics or physical exercise must first undergo a medical examination by the Health Service.

The student who has failed to complete satisfactorily attendance at the classes in Physical Training prescribed for the First Year will not be permitted to register in the Third Year; and the student who has failed to complete satisfactorily attendance at the classes in Physical Training prescribed for the Second Year will not be permitted to register in the Fourth Year.

The student who has neglected to complete satisfactorily attendance at the classes in Physical Training for the first or second year must take this work during the second or third year respectively of his attendance at the University, and will be required to pay an additional supplemental fee of \$10.00.

# SUGGESTED LIST OF TEXT-BOOKS

## FOR BOTH COURSES

Students enrolled in the Course in School Music are expected to provide themselves with the texts marked with asterisks in the lists below.

Students in either course are not restricted to these lists, however; written examinations will be judged irrespective of any particular author or school.

### RUDIMENTS AND HARMONY

*Musical Rudiments*—Leo Smith (Boston Music Co.)

*Elementary Harmony*, Books i, ii and iii—Kitson (Oxford University Press)

*The Evolution of Harmony*—Kitson (Oxford University Press)

*Harmony, Parts i, ii and iii*—Anger (Boston Music Co.)

*Contrapuntal Harmony*—Kitson (Oxford University Press)

*Modern Harmony*—Eaglefield Hull (Augener)

\**The Contrapuntal Harmonic Technique of the 18th Century*—Allen I. McHose (F. S. Crofts & Co.)

\**371 Harmonized Chorales*—Bach-Riemenschneider (E. Schirmer)

### COUNTERPOINT

*Counterpoint for Beginners*—Kitson (Oxford University Press)

*The Art of Counterpoint*—Kitson (Oxford University Press)

*Modern Academic Counterpoint*—Pearce (Winthrop Rogers)

*Contrapuntal Technique of the Sixteenth Century*—Morris (Oxford University Press)

*Applied Strict Counterpoint*—Kitson (Oxford University Press)

### DOUBLE COUNTERPOINT, CANON AND FUGUE

*Primer of Fugue*—Higgs (Novello)

*Studies in Fugue*—Kitson (Oxford University Press)

*Double Counterpoint and Canon*—Bridge (Novello)

*Studies in the Art of Counterpoint* (including Double Counterpoint, Canon and Fugue)—Macpherson (Joseph Williams)

### FORM AND COMPOSITION

*Structure in Music*—Morris (Oxford University Press)

*Musical Composition*—Stanford (Macmillan)

*Composition*—Corder (Curwen)

*Analysis of Bach's 48 Preludes and Fugues*—Iliffe (Novello)

*Sonata Form*—Hadow (Novello)

*Preparatory Exercises in Score-Reading*—Morris & Ferguson (Oxford University Press)



## ORCHESTRATION

- Choral Orchestration*—Cecil Forsyth (H. W. Gray Co.)  
*Orchestration*—Cecil Forsyth (Macmillan)  
*Project Lessons in Orchestration*—Heacox (Ditson)  
*Orchestration*—Gordon Jacob (Oxford University Press)

## HISTORY

- Summary of Musical History*—Parry (Novello)  
*Evolution of the Art of Music*—Parry (Kegan Paul)  
*The Growth of Music*, Books i, ii and iii—H. C. Colles (Oxford University Press)  
*Music and Musicians*—Lavignac (Henry Holt)  
*Modern Musicians*—Hadden (T. M. Foulis)  
*Grove's Dictionary of Music and Musicians* (Macmillan)  
*Oxford History of Music*—6 Vols. (Oxford University Press)  
*Music of 17th and 18th Centuries*—Leo Smith (Dent)  
*Opera*—E. J. Dent (Penguin series)  
*The Musical Companion*—edited by Bacharach (Gollancz)

## EAR TRAINING AND KEYBOARD HARMONY

- \**Keyboard and Dictation Manual*—Allen I. McHose (Crofts)  
\**Sight-Singing Manual*—McHose-Tibbs (Crofts)

## CHORAL TECHNIQUE

- Choral Music and Its Practice*—Cain (Witmark)  
*Choral Technique and Interpretation*—Coward (Novello)  
*Resonance in Singing and Speaking*—Fillebrowne (C. H. Ditson)  
*Principles of Choral Technique*—Finn (Gage)  
*Voice Class Methods*—Pitts (G. V. Thompson)  
*Interpretation in Song*—Plunket Green (Macmillan)  
*Sweet Singing in the Choir*—Staton (Clarke, Irwin)

## INSTRUMENTAL MUSIC

- \**Instrumental Music in the Public Schools*—Theodore F. Normann (Ditson)  
*Success in Teaching School Orchestras and Bands*—Charles Boardman Righter (Schmitt)  
*Getting Results with School Bands*—Gerald R. Prescott and Lawrence W. Chidester (Fischer)  
*School Band and Orchestra Administration*—Mark H. Hindsley (Boosey and Hawkes)

## CONDUCTING

- \**Handbook of Conducting*—Karl D. Van Hoesen (Crofts)  
*The School Music Conductor*—Paul Van Bodegraven and Harry R. Wilson (Hall and MacCreary)

## REGULATIONS FOR THE DEGREE OF DOCTOR OF MUSIC

Candidates for the degree of Doctor of Music who are Bachelors of Music of the University of Toronto and who shall have satisfied the examiners in the submission of a musical exercise other than a thesis, may register at any time, not earlier than the first November of the calendar year following that of their graduation as Bachelors.

Applications from candidates for the degree of Doctor of Music, who are Bachelors of Music of more than one year's standing in other universities, must be submitted to and approved by the Mus. Doc. Committee of the School of Graduate Studies. Applications for such admission should be accompanied by a full statement and evidence of academic standing and should reach the Secretary of the School of Graduate Studies not later than October 20th of the year in which they wish to register.

The requirements are two: (1) a written and oral examination (see paragraph 1 below); (2) a musical exercise (see paragraph 2 below). The exercise may not be submitted until after both written and oral examinations have been passed.

1. The written examination will include Harmony, Counterpoint, (in not more than eight parts), Fugue, Musical Form, Orchestration, and Musical History, of a more advanced character than that of the Mus. Bac. examinations. The oral examination will include questions of a general nature besides questions relative to the critical and analytical knowledge of the following scores:

BRUCKNER: Symphony, No. 7 in E (Miniature Score—Kalmus)

WALTON: Belshazzar's Feast (Vocal Score—Oxford University Press)

2. The exercise may be in the nature of one of the following:

- (a) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment.
- (b) A work for full orchestra in cyclic form.
- (c) An orchestral tone-poem.

The exercise should require at least 30 minutes in performance. It must be submitted not later than the 15th of March of any year following that in which the candidate has passed the written examination.

3. The examinations will take place in Toronto early in May or at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers does not exceed three.



Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the first of March preceding the examination.

The fees are:

Registration . . . . .	each year \$ 5.00
Examination . . . . .	50.00
(Reading of exercise . . . . .)	\$25.00)
(Written examination . . . . .)	\$25.00)
Degree . . . . .	25.00

## ENROLMENT OF STUDENTS

1946-1947

### BACHELOR OF MUSIC

#### A. GENERAL MUSIC

First Year . . . . .	13
Second Year . . . . .	18
Third Year . . . . .	19
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Total . . . . .	50

#### B. SCHOOL MUSIC

First Year . . . . .	24
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Grand Total . . . . .	74